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THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

KELLY STEPHANIE KRUEGER

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF FINE ARTS


IN

PAINTING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

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The undersigned certify that they have read, and recommend to the Faculty
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Final Visual Presentation

submitted by KELLY STEPHANIE KRUEGER partial fulfilment of
the requirements for the degree of Master of Fine Art.

The University of Alberta

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DEPARTMENT OF ART AND DESIGN

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I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
<i>Division to a Ground</i>	<i>1999</i>	<i>Acrylic (mixed-media)</i>	<i>72x44"</i>

Reviews



Kelly R. Wenzel



Kelly Krueger

MFA Exhibition Opening

October 26, 2001 *Friday*

7 - 10 pm

FAB Gallery

1 - 1 Fine Arts Building, U of A
112 St - 89 Ave, Edmonton, Alberta

Tuesday - Friday 10 am - 5 pm

Sunday noon - 5 pm

October 23 - November 4

Interleaves

Reviews



CBC Radio 740, Radio Active, ARTS REPORT; Interview with Gilbert Bouchard. October 17th, 2001

Edmonton Journal, KELLY KRUEGER'S INTERLEAVES; Preview by Gilbert Bouchard October 26th, 2001

The Gateway, EXTREME PAINTING: ARTIST WON'T BE HELD BACK BY HER MEDIUM; Review by James Elford. October 30th, 2001

Acknowledgements



Thank you, Phil Darrah and John Freeman, for your feedback, encouragement and support throughout the years. I appreciate the manner of your individual responses to my artistic endeavors, and the generous offerings of time and patience to ensure the growth of my artistic vision. I feel privileged to have worked with both of you.

Thanks to my committee members: Jetske Sybesma, for supporting my efforts, and for many stimulating discussions over the years; Rosalind Kerr, for providing refreshing insights into my work; and Lyndal Osborne, for contributing the benefit of her experience to the final examination.

I would like to extend my gratitude to Blair Brennan for his expertise and inspiring discussions, Dick Der for his assistance, and Barbara Maywood for setting the standard and pace those many years ago!

No thanks, however, to the rotten robbers for stealing on Remembrance Day my camera, lenses, and over four dozen images from my final exhibition, including the entire batch of re-takes, and some of the best quality slides which were already developed.

PREVIEWS

Kelly Krueger's Interleaves

Showing at: Fine Arts Building Gallery, 89th Avenue and 112th Street

When: opening reception tonight, 7 to 10 p.m. Show runs until Nov. 4

.....

Krueger's Interleaves

Three LRT stops away from Latitude 53, Kelly Krueger's multimedia show, "Interleaves," is posing some of the same questions as *LaRiviere* in regards to artis-

tic representation and the role of text in the practice of visual art. But she comes at this well-trod material from a totally different direction.

A sound poet and passionate interdisciplinary artist, Krueger has produced a remarkably warm body of work that fo-

cuses on the emotional reality of her inspiration and practice, and allows her intellectual meditations to surface more sublimely than not.

Her soothing paintings are almost hypnotic with their entrancing swirls of colour — some bright, some colonizing a rich earthy palate — and she's obviously had a ball playing with a plethora of different textures and surfaces.

Despite working in myriad real-world touchstones — overt in the case of a found tree branch or indirect in an abstract meditation about the rings in a hunk of driftwood — Krueger keeps her show as open as possible on both ends of the representational spectrum.

One also has to applaud her subtle exploration of the idea and practice of artistic copying, and the endless deferral that's affected once one duplicates form or concept. Even at her most academic, Krueger boasts an almost organic seamlessness and mastery of metaphor.

Gilbert A. Bouchard

'Extreme painting'

Artist won't be held back by her medium

ART REVIEW

Kelly Krueger

FAB Gallery

Until 4 November

James Elford

CIRCULATION MANAGER

As a painter, Kelly Krueger avoids being cornered by her medium. Her exploration delves into what would be "extreme forms of painting," but she insists that, "[the works] still address the components of painting." This is not to say that she ignores the standard forms of the medium, but rather that her focus is on "seeing," beyond this.

"This exhibition is essentially variations on the landscape of painting wherein the disparate co-exist rather than negate: the old, the new, the natural, the manmade, the illusion, the reality, the image [and] the reflection."

This concern with the visual permeates Krueger's work, which stretches beyond our standard conceptions of painting—demanding the visceral, as well as intellectual attention of the viewer. "I hope there is always room for the viewer in my work. The meaning, the poetry of the work, is between the viewer and the painting. At the very least, I wish to offer the viewer a visual experience in which to reflect their own affinities; artistic, musical, poetic and otherwise."

She uses Wood, copper, film projectors and even neon to explore these components in a manner that can certainly challenge a less open viewer's conceptions of painting. Still, it is effective for the most part in expanding the exploration of these basics beyond the borders of the canvas. "Whether it is through the effect of paint on canvas or the complementary reflection of silk and neon in a metallic panel, I endeavor to play the full spectrum," states Krueger.

One theme that permeates the exhibit is nature, and there is an organic feel surrounding much of the work that goes beyond the use of wood in her tableaux. Krueger explains that her work "naturally references nature, because that's where I spend a lot of time."

Another interesting element in Krueger's work is the reoccurrence of the image of a 'tiny pumpkin ornament from Japan' that has only recently returned to her possession. The use of this image was an evolutionary procedure that began with the initial painting, "Proserpina Fragmenta," drawn from a memory of an object 13 years after its disappearance. Upon the ornament's return, Krueger took one day to draw the object, and then reproduced a new drawing.

While her work may not be accessible to all, it is interesting and asks the viewer to open both the mind and the eyes.

Catalogue of Trees

The Catalogue of Trees progressed through six variations on six separate occasions during the exhibition

1st Variation LOCO garden copper images Zeus flowers

The first variation of the linen stretchers with mirrors was the addition of a color-reproduction of a sheet of copper

The sheet of copper from the *Autumn Wind* Tableau was buried in my garden along with a fruit and floral tribute to Erin O'zamy on the day of her memorial service on September 4th, 2001, and it remained there until Thanksgiving Day. During that time, I periodically photographed the plate without removing it from its place in the garden. The photos document a natural etching process of the copper which varied enormously on a daily basis due to the light of day, the stage of fallen leaves, activity in the garden, and prevailing weather conditions. Over time, the plate began to reflect qualities which I found to be reminiscent of painters and poets whom I admire, and I chose ten accordingly from among several dozen photographs to include in the *Catalogue of Trees*. The copper was removed and added to *Autumn Wind*.

2nd Variation NOMI owiglass paper titles eyeing Keats through Goethe

Secondly, the names of the poets and painters were written on smoked mulberry paper and placed opposite of the mirrors to create a visual/literary rather than chronological connection from one stretcher to the next

Turner/bp Nichol/Basho/Van Gogh/Rembrandt/Richter/Goethe/Keats/Petrarch/Beuys

3rd Variation ANNO evergreen sepia text Goethe's Gray-Green

Text on sheets of Sepia vellum were then added beneath the titles. These were copies of the original plans for the stretchers and contained quotes and references for each poet and painter.

eg. Richter ('seeing is the decisive act'), Rembrandt (Uylenspiegel –one of a kind), Basho (companion poet – 'were she a flower she would be wild, fringed pink'), Goethe ('all theory is gray, my friend, but the golden tree of life springs evergreen'), Petrarch ('you who hear in scattered rhyme the sound'), bp Nichol (word / petal diagram) etc.

4th Variation VITAE POETARUM golden log in leaf

Two images were added to the right side of two stretchers, Keats and Goethe, beneath and hanging from their mirrors:

- a polaroid transfer of Keats' line 'Autumn's wealth' (image from a previous work)
- a lasertrans image of the *Rock Pillar Sky* log (image from a previous work when the log was in leaf)

5th Variation NATURA NATURATA light/beetle/blue butterfly

Photographs were tucked into the corners of three stretchers, Van Gogh's beetle (from his painting), Rembrandt's blue butterfly (from his atelier, Rembrandt House, Amsterdam), and Turner's light (from the copper garden images)

6th Variation RIME SPARSE Petrarchean Glosses

Six of the stretchers were closed with vellum backs which echoes the process of 'glossing' in Petrarchean literature and completed the progression of six variations.

Catalogue of Trees

The Catalogue of Trees progressed through six variations on six separate occasions during the exhibition

12 Variation Loco garden copper images Zeus flowers

The first variation of the linen stretchers with mirrors was the addition of a color-reproduction of a sheet of copper

several dozen photographs to include in the catalogue of Trees. The copper was removed and added to Edmund Ward's stages of lichen activity in the garden, and preserving weather conditions. Over time the lichen began to reflect stages of lichen activity in the garden, and a daily basis due to the light of day. The document a natural etching process of the copper which varied commonly on a daily basis due to the light of day. The photos during that time I periodically photographed the plate without removing it from its place in the garden. The photos Erin O'Nolan on the day of her memorial service on September 4th, 2001, and it remained there until Thanksgiving Day. The sheet of copper from the Edmund Ward Table was held in my garden along with a fruit and floral tribute to

2nd Variation IMOI owlglass paper titles eying Keats through Goethe

Secondly, the names of the poets and painters were written on smoked umbrellas, paper and placed opposite to the

Turner, bp Nichol Bashov an Gogh\Rembrandt\Richter\Goethe\Kats\Petarich\Bergs

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Text on sheets of Sepia / cluam were then added beneath the rules. These were copies of the original plans for the stretchers and contained notes and references for each post and painter.

Petrarch ('you who hear in scattered rhyme the sound,' pp. 110-11) (word \ petals diagram) etc. flower she *would* be wild, fringed pink.) Goethe ('all theory is grey, my friend, but the golden tree of life springs of poetry'). eg. Richter ('seeing is the decisive act'). Rembrandt (J.) (Lengyel – one of a kind). Basho (common poet – note the

4th Variation **VITAE POETARUM** golden leg in leaf

Two images were added to the right side of two sketches, Keats and Goethe, beneath and hanging from their mirrors

- a lasertrans image of the Rock Pillon site (image from a previous work)
- a polaroid transfer of Keats, line "Autumn's wealth" (image from a previous work)

5th Variation NATURA NATURATA light/pebble/blue butterfly

butcher (from his atelier, Rembrandt House, Amsterdam), and Turner's light (from the copper garden images) Photographs were tucked into the corners of three stretchers. Van Gogh's beetle (from his painting), Rembrandt's blue

6th Variation RIME SPARSE Petrarchean Glosses

and completed the progression of six variations.



Slide List

- 1 Poet's Garden W/ Moon Drop 2001, 55 x 40"w, acrylic/mixed media on canvas
- 2 Old Poet / New Poet 2001, 43 x 43"w, graphite on vellum, beside 47 x 37"w, reproduction
- 3 Sentinel 2001, 30 x 40"w, sepia on vellum (reproduction of reproduction), violet petal
- 4 Driftwood 2001, 33 x 96"w, acrylic/mixed media on canvas
- 5 Interleaves 2001, 60 x 48"w, mixed media on plexi-glass
- 6 Interleaves (detail) 2001, 60 x 48"w, vinyl letters (*real verse / see it / tree tease*)
- 7 Interleaves (detail) 2001, 60 x 48"w, photograph on digital image of photograph
- 8 Interleaves (detail) 2001, 60 x 48"w, pin and violet petal
- 9 Mist Trees 2000, 69 x 30"w, acrylic/mixed media on canvas
- 10 Another Beauty and Truth 2000, 7' x 3' x 2', plant, pin, fabric
- 11 Division to a Ground 1999, 72 x 44"w, acrylic/mixed media on canvas
- 12 Violet Reflection 2000, 70 x 56"w, acrylic/mixed media on canvas
- 13 Gleaming Flytraps 2001, 35 x 70"w, acrylic/mixed media on canvas
- 14 Tree Lines 2001, 56 x 48"w, acrylic/mixed media on canvas
- 15 Painter's Landscape 2001, 13 x 16 x 10"d, copper niche; bark, pin, petal, I-Beam
- 16 Poet's Garden W/ Palladian City and Lilac Ribbon
2001, 68 x 102"w, acrylic/mixed media on canvas
- 17 Adoring Flora; six variations **Tableau #1**, 2001, 20 x 120"w, silk, pins, shadow
- 18 Rock Pillar Sky **Tableau #2**, 2001, 102 x 144 x 16"d, log, petrified wood, mesh, glass, chromed birch
- 19 Rock Pillar Sky **Tableau #2**, 2001, 102 x 144 x 16"d, log, petrified wood, mesh, glass, chromed birch
- 20 Crowning Glory **Tableau #3**, 2001, 36 x 36 x 4"d, neon (in collaboration with Rod Demskie)

- 21 Painting's landscape (sine loco anno nrae) reflective signage – level 2
- 22 Proserpina Fragments 2001, 37 x 68", acrylic/ mixed media on canvas
- 23 Proserpina Fragments (detail) 2001, 37 x 68", acrylic/mixed media on canvas
- 24 Autuayn Wind Tableau #4, 2001, 78 x 12"w, mixed media, 10 birch panels
- 25 Autuayn Wind (bee/pollen panels) T#4, 2001, 78 x 24"w, mixed media on birch
- 26 Autuayn Wind (bee panel) T#4, 2001, 48 x 24"w, mixed media on birch
- 27 Autuayn Wind (wasp/paper panels) T#4, 2001, 78 x 24"w, mixed media on birch
- 28 Autuayn Wind (wasp panel) T#4, 2001, 48 x 24"w, mixed media on birch
- 29 Autuayn Wind (paper panel) T#4, 2001, 24 x 24"w, mixed media on birch
- 30 Autuayn Wind (beetle/wood panel) T#4, 2001, 48 x 24"w, mixed media on birch
- 31 Autuayn Wind (beetle panel) T#4, 2001, 24 x 24"w, mixed media on birch
- 32 Autuayn Wind (dragonfly/copper panels) T#4, 2001, 78 x 24"w, mixed media on birch
- 33 Autuayn Wind (dragonfly panel) T#4, 2001, 48 x 24"w, mixed media on birch
- 34 Autuayn Wind (copper panel) T#4, 2001, 24 x 24"w, mixed media on birch
- 35 Autuayn Wind (silk/wax panels) T#4, 2001, 78 x 24"w, mixed media on birch
- 36 Autuayn Wind (silk panel) T#4, 2001, 48 x 24"w, mixed media on birch
- 37 Ancient Flower Tableau #5, 2001, 62 x 37"w, photo (copper niche), light panel
- 38 Ancient Flower (detail) Tableau #5, 2001, 62 x 37"w, photo (copper niche), light panel
- 39 Ancient Flower (detail) Tableau #5, 2001, 62 x 37"w, photo (copper niche), light panel
- 40 Ancient Flower (detail) Tableau #5, 2001, 62 x 37"w, photo (copper niche), light panel

- 41 *Catalogue of Trees* Tableau #6, 2001, 47 x 216 x 31"d, 10 stretchers; (right side view), mm on linen
- 42 *Catalogue of Trees* T#6, 1st variation, LOCO garden, images (all from copper panel), Beuys' Zeus Flower
- 43 *Catalogue of Trees* T#6, 2nd variation, NOMI owlglass, paper titles (mirrored), eyeing Keats through Goethe
- 44 *Catalogue of Trees* T#6, 3rd variation, ANNO evergreen, text on Sepia vellum, Goethe's Gray-Green
- 45 *Catalogue of Trees* T#6, 4th variation, VITAE POETARUM, mirrors, with image of log in leaf
- 46 *Catalogue of Trees* T#6, 5th variation, NATURA NATURATA, bevels, Van Gogh's 'free and easy beetle'
- 47 *Catalogue of Trees* T#6, 6th variation, RIME SPARSE, vellum covers, Petrarchean glosses / reflection
- 48 *Catalogue of Trees* Tableau #6, 2001, 47 x 216 x 31"d, 10 stretchers; (view from endleaf), mm on linen
- 49 *Voice Box* 2001, 18 x 96 x 18"d (suspended), plexi-glass, metallic fabric, violet petals, mirror
- 50 *Voice Box (detail)* 2001, 18 x 96 x 18"d, plexi-glass, metallic fabric, violet petals, mirror
- 51 *Voice Box (detail)* 2001, 18 x 96 x 18"d, plexi-glass, metallic fabric, violet petals, mirror
- 52 *Voice Box (detail)* 2001, 18 x 96 x 18"d, plexi-glass, metallic fabric, violet petals, mirror
- 53 *Ode to Pomona* Tableau #7 2001, *Prelude* (ptg) with **major interval** (image projected through rust bubble)
- 54 *Ode to Pomona* Tableau #7 2001, *Prelude* (ptg) with **major interval** (image projected through rust bubble)
- 55 *Ode to Pomona* Tableau #7 2001, *Prelude* (ptg) with **major interval** (image projected through rust bubble)
- 56 *Ode to Pomona* Tableau #7 2001, *Prelude* (ptg) with **major interval** (projected through rust bubble)
- 57 *Ode to Pomona* Tableau #7 2001, *Andante* (rotation of rust bubble) with **minor interval** (primary image)
- 58 *Ode to Pomona* Tableau #7 2001, *Andante* (rotation of rust bubble) with **minor interval** (primary image)
- 59 *Ode to Pomona* Tableau #7 2001, *Andante* (rotation of rust bubble) with **minor interval** (primary image)
- 60 *Ode to Pomona* T#7, 2001, *Prelude* (detail) with major interval (image projected through rust bubble)

